

THE LUCASFILM F·A·N C·L·U·B

1st Collectors Issue!

ANTHONY DANIELS:
Exclusive Interview

PLUS — Exclusive Look At:
WILLOW



A LETTER FROM GEORGE LUCAS

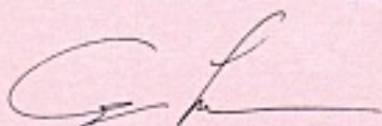
Dear Lucasfilm Fan Club Members,

Welcome!

Ten years ago, when Star Wars premiered, I never dreamed that I would be writing a letter to members of a Lucasfilm Fan Club. What a decade this has been!

As we enter the second decade of Star Wars, it is a very exciting time for Lucasfilm. Two new feature films — Willow & Tucker — are in production for release next summer and all of the other divisions of Lucasfilm are hard at work to help enhance the quality of entertainment that comes to you from so many sources. You'll learn more about all of this in the pages — and the issues — that follow.

MAY THE FORCE BE WITH YOU,



George Lucas

CREDITS

THE LUCASFILM FAN CLUB

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WELCOME BACK!!

From the letters we've received the last six months, it's apparent that the club has been missed. You needn't worry any longer. The club is back and will be quenching your thirst for information on what Lucasfilm has in store for you through the coming years.

The new magazine will have continual coverage on Lucasfilm's new film and television productions, new merchandise and computer games, Industrial Light & Magic's continual innovative work and the past, present and future of the *Star Wars* saga, and much, much more!

The Lucasfilm Fan Club will have new club merchandise and new contests planned for members only. Look for these to appear in the next few issues of the magazine. The new club will strive to maintain and surpass the quality that its predecessor, The *Star Wars* Fan Club, achieved. If you have suggestions on interviews, merchandise or contest prizes or just want to give us your opinions, WRITE us and let us know. We'll have a fan letters page so you can hear what other fans are saying. We take your opinions very seriously.

We do forward actor & crew mail (just mail it to us and we'll see that it gets to the right place) and are considering a classified section in the magazine (depending on your interest). The fan club staff also makes steady appearances at conventions around the world (so you can express your comments to us personally).

Our first year is guaranteed to be full of surprises! So sit back, relax, play some appropriate background music, and enjoy issue #1 of The Lucasfilm Fan Club Magazine.

Best Regards,
The Lucasfilm Fan Club

LOOKING AT LUCASFILM

By Robert Allan

Lucasfilm, Ltd. is divided into several divisions, each a combination of talented individuals working as a team to bring us quality entertainment year round. "Looking At Lucasfilm" will be a regular feature devoted to a general overview of what each of these divisions have in development. At different times, each division will be featured in more in-depth coverage as is warranted or requested.

Film & Television

With goals of expanding theatrical films and animated television productions, the film and television division have plenty of work ahead of them. *Tucker*, the true story of a 1940's car designer, finished principle photography July 10, 1987. Three-time Academy Award nominee Jeff Bridges (*Starman*, *Last Picture Show*, *Nadine*) stars in the title role with Francis Coppola directing and George Lucas as executive producer. Also cast in leading roles are Joan Allen (*Peggy Sue Got Married*) and Martin Landau (*Mission Impossible*, *Space 1999*). Look for *Tucker* to premiere Summer, 1988.

Willow, based on a story by George Lucas, takes us to a mythical land with Warwick Davis (*Return of the Jedi*, *Caravan of Courage*) in the title role and Val Kilmer (*Top Gun*) as the dashing Madmartigan. ILM is handling the special visual effects (bringing magic and a variety of creatures to life). Also starring the beautiful Joanne Whalley (*Dance With A Stranger*, *No Surrender*, *The Good Father*) and Jean Marsh (*Upstairs, Downstairs*, *Return to Oz*), *Willow* is set to debut Spring, 1988.

Indiana Jones III, as yet un-subtitled, is in pre-production with work being finished on the script. Plans are for Harrison Ford to be back in front of the cameras in the fall of 1988 with Steven Spielberg & George Lucas behind the cameras.

No dates have been announced for the continuation of the *Star Wars* saga. You, of course, will be the first to know if it should happen.

ILM — Special Effects

The creative people working for ILM have been quite active the last year having completed effects for *Star Trek IV: The Voyage Home*, *Innerspace* & *The Witches of Eastwick*. Current projects include *Willow*, *Roger Rabbit*, Spielberg's *Batteries Not*



Harrison Ford will return for *Indiana Jones III* which is set to start filming Fall, 1988.

Included and Paramount's new TV series *Star Trek: The Next Generation*.

The seven-time Academy Award winning ILM is featured more exclusively in the regular column *Inside ILM* in this issue.

Sprocket Systems — Post Production

Like ILM, Sprocket Systems works with a variety of outside producers as well as their in-house productions. Renowned for their achievements in sound design, Sprocket Systems most recently completed projects including *Spaceballs*, the Mel Brooks spoof, *Captain Eo* & *Star Tours*, the two newest thrills at Disneyland's theme park.

With the completion of the 145,000 square foot technical building at Skywalker Ranch, Sprocket Systems will have one of the largest state-of-the-art complexes in the world to work on their current projects, *Tucker*, *Willow*, *Couch Trip*, *North & South*, *Gumby*, *Norway*, *Alamo*, *Stars & Stripes* and *Eye of the Sparrow* (a network television movie-of-the-week).

Theater Operations

Striving to investigate, develop and promote technological advancements in motion picture presentation, the Theater Operations division is well known for their THX Sound System. Currently THX Sound System's have been installed in 180 commercial theaters around the world (including Canada, France, Britain, Australia and soon to be found in Hong Kong, Switzerland and Belgium) as well as many of the major sound-dubbing stages in Hollywood and New York.

Also administered by Theater Operations is the Theater Alignment Program (TAP). Intended to give the audience the ex-



perience the filmmaker intended, TAP follows a release print through the manufacturing process, the film laboratory to the theater auditorium and continues on to monitor exhibition in the theater. TAP has been utilized this year for *Innerspace*, *The Untouchables*, *Spaceballs*, *Full Metal Jacket*, *The Witches of Eastwick* & *Beverly Hills Cop II*.

Theater Operations is also involved in the design and construction of motion picture theaters, screening rooms and other entertainment facilities.

Licensing

Licensing translates the motion pictures and television shows produced by Lucasfilm into consumer products and promotions around the world. The key here is to find the right products for each property.

Recent arrangements have included signing Tonka for a major toy program on *Willow*, Panasonic to use some of the *Star Wars* characters for their advertising in Japan, Rarities Mints to mint gold and silver *Star Wars* collectors coins commemorating the 10th anniversary, and, of course, the return of The Lucasfilm Fan Club has made quite a few people happy. *Willow* licensing also includes major publishing commitments from Ballantine, Random House and Marvel Comics. Also, Lucasfilm has licensed The Mind's Eye Press to produce a new *Star Wars* 10th anniversary poster by artist John Alvin whose work has appeared on the movie posters for *E.T.*, *Gremlins* & *Blade-runner*. The poster can be obtained for \$9.95 plus \$3.50 for postage and handling by sending to: The Mind's Eye Press, PO Box 491449, Los Angeles, California 90049. This is one of the best pieces of *Star Wars* art we've seen yet!

Games Division

Six computer games including: *Ballblazer*, *Rescue on Fractalus*, *Koronis Rift*, *The Eidolon*, *Labyrinth: The Computer Game* and currently *P.H.M. Pegasus* have been released and marketed worldwide. Games Division continues to develop computer entertainment software for popular home computers.

Developing entertainment and educational products, the Games Division will be utilizing new technologies with companies such as Apple Computers and the National Geographic Society. □

ANTHONY DANIELS

Remembering That Galaxy Far, Far Away

By Dan Madsen & John S. Davis



It is a typical Tuesday morning in Northern California. Relaxing in his hotel room after a long flight in from England the previous day, Anthony Daniels is ironing his clothes and speaking Japanese.

It is soon discovered that Daniels is not preparing for a vacation in the Orient but rather for a television commercial using some of the *Star Wars* characters for the Japanese market.

"Right now C-3PO is going to be big in Japan from these commercials," Daniels says with great enjoyment. "When I was in Japan before, the reaction to R2 & 3PO was absolutely amazing! I thought they would be popular in America but the Japanese went wild! They have really taken to the robots in a big way. I felt very at home there. If I could only have understood the language, I would have known what they were saying. But they were smiling so that told me something. They have a delightful habit in Japan of bringing presents at all moments. It's a habit I'm trying to encourage the English and Americans to pick up! People know I have a very sweet tooth because when I'm signing autographs, someone will always come along with a huge bag of M & M's and say, 'These are for you!' Normally I wouldn't buy them because I would eat them. So I figure if someone gives them to me I have to eat them! I'm going to get sugar poisoning one of these days with all the sweets I eat!"

Daniels is no stranger to the field of television commercials. He has appeared as 3PO in numerous spots and one, in particular, which he is most proud of, that he wrote himself.

"The commercial I wrote was during the time I was sick and couldn't go to the premiere of *The Empire Strikes Back*," he recalls. "I was sitting in my bed in the hospital and the Health people came in to see me and I said, 'You know, I always wanted to stop children from smoking. I would love to make a commercial.' And they said, 'Well, write one!' So I wrote the commercial in my bed wearing one of those hospital gowns where you have a choice to wear the slit in the front or back. Either way it's kind of embarrassing! Especially when it has little daisies all over it! But I did enjoy writing the commercial and shooting it and then seeing it run on television."

Before his success as C-3PO in *Star Wars*,



Above: The man behind the golden mask, Anthony Daniels, and his world-famous counterpart, C-3PO. Below: 3PO in his three most famous adventures: rescuing Luke and company in *Star Wars*, having his leg repaired by R2 in *The Empire Strikes Back* & translating for the Ewoks in *Return of the Jedi*.



Daniels dreamed of being an actor on the stage. As a child, he was motivated by the talented performers he saw at the local theatre.

"I always wanted to act," Daniels states, "but I just usually thought about the theatre. I never thought about movies. I used to go to the Saturday morning childrens matinee but I never thought of myself being in the movies. I've always thought of the theatre as being slightly more vital. I was always acting as a kid, though. I would make little shows with my friends and bore everybody! I think my parents thought it was an aberration that I would eventually grow out of, but I never did."

"Acting is really like an addiction," he adds. "It's very hard to give up. I think it was just something in my genes. You know, you can get into all these things about insecurity and a safe way of showing off because with actors, you may think you know them but you don't."

For the past decade, Daniels has been identified as C-3PO all around the world. However, now, looking back, he recalls vividly his first impressions upon receiving the role as *Star Wars* gold-plated robot.

"I was surprised and insulted," he chuckles. "I didn't feel it was a job for a real actor. But later I realized it was a terrific character. George Lucas, who is a very charismatic person, seemed interested in C-3PO so I thought, 'Well, it must be good!' But 3PO has a melancholy about him that

I find attractive. I empathize with him. There is a kind of forlorn quality between him and R2-D2. They sort of get shipped around the universe and blown this way and that by events. I think probably they quintessentialize the human lot."

Upon being notified he had won the role, Daniels had to sit down

and decide how he was going to approach the part. After all, portraying a robot is not the kind of role most actors have years of experience in playing.

"I thought about it a huge amount and planned all sorts of things," he says. "I kept seeing designs of this costume that was being built around me and I made all sorts of decisions about what I would do once inside it. However, that all went down the drain right away because I got the suit on and I couldn't do any of it! So 3PO kind of happened on the first day of shooting, quite frankly."

"I have to be honest, though, it's not too amusing being in that suit. It's kind of rough! I think that's why 3PO doesn't have a sense of humor! There are silly things that happen in the suit because I have no peripheral vision. I can't line myself up on something. You can see to the sides and you can actually touch something to the side of you without actually looking at it. I can't see sideways so I've got to turn around quite a lot till I see what I'm trying to look at.

"On *Star Wars*, I was under a tent in the desert waiting to shoot the scenes on Tatooine and it was really dreadful! It was so hot! At about 7:00 in the morning we did the scene of 3PO walking in the morning sunshine over the sand dunes and everybody was amazed at how good it looked. At that point, 3PO happened. It was bizarre, though. He just took over and it was very odd."

Another enduring element of C-3PO is his very proper British accent. Although Anthony Daniels is from Britain and therefore has a natural accent, the voice of 3PO was not Daniels' natural speaking voice. He contends that once inside the costume, 3PO's personality and speech patterns took over.

"That was part of him happening on his own," he notes. "It suddenly happened that he had this rather nervous, fearful quality. Also there is a kind of cleanliness to it. There is a very distinct articulation in his speech. I tend to talk slightly sloppily and use a lot of long sounds whereas 3PO is much more clear and sort of machine-like. I think I just put various things in my head about him: he is a machine, he is nervous, he is this and he is that and so on. And I pressed the button and out he came.

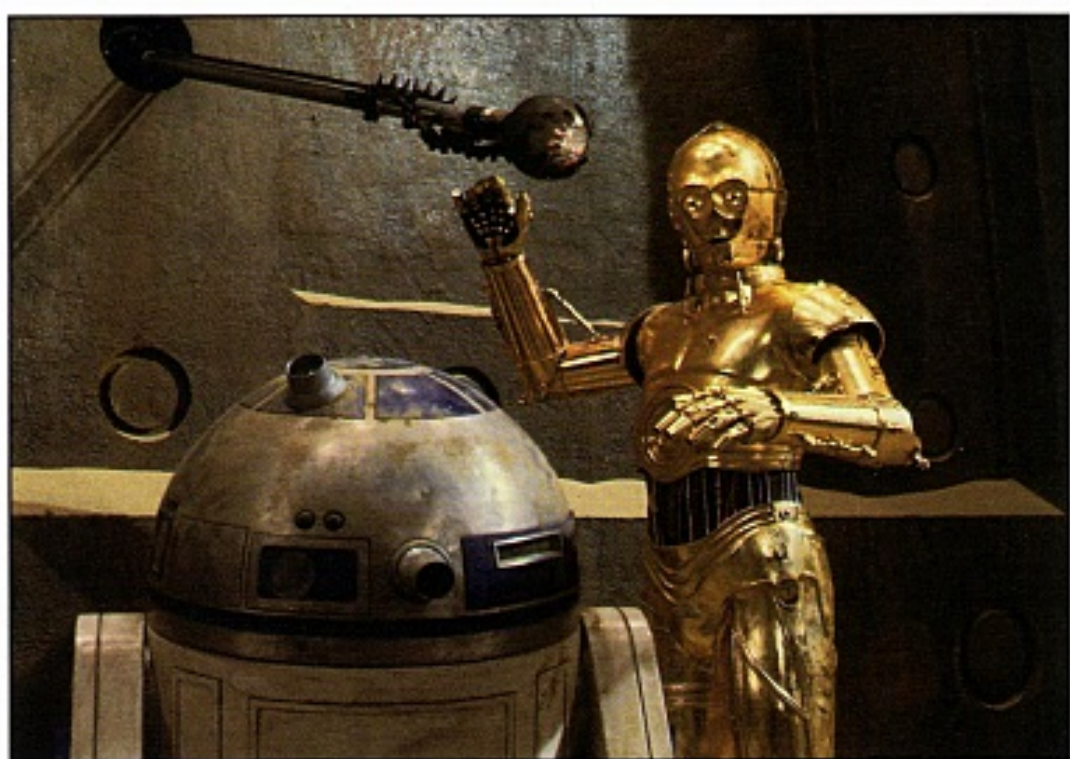
"You know, people love one particular line I did. Everybody's favorite is the line, 'We're doomed!' Children always come up to me and say, 'Do the voice and say 'We're doomed!'' It's what people remember C-3PO as: being doomed!"

On film, 3PO may have been on the brink of disaster on numerous occasions, but for Daniels, every second spent inside that golden, metallic costume felt very much like being doomed.

"I felt a sense of remoteness from being inside the suit and working with things that aren't real actors," he confesses. "When you have to work with things made out of rubber and tin you lose a sense of your personality in a way. I used to spend the evenings rather more avidly with people sort of reestablishing my humanity, so to speak. A day with R2-D2 is like a day without sun. He's cute but enough is enough. It's not really that bad, though. I'll tell you, I will continue to be involved with *Star Wars* out of sense of great pleasure. If I didn't like it I would just walk away from it. About four years ago, after *Return of the Jedi*, I thought, 'Well, that's probably enough.' Then I thought, 'Well, why? I'm very fond of 3PO and other people are, too. I'm certainly making a living at it. So why throw it away on principle?' So I stayed with it and it is remarkable how he keeps coming back. 3PO has this curious longevity. I really thought that after the 10th anniversary we would probably just leave it there. And then we started talking about these Japanese commercials and so on."

Daniels is a modest man. While many people believe the successful portrayal of 3PO was due, in large part, to the talented actor inside the suit, the actor himself does not wholeheartedly embrace the opinion.

"That's very nice for people to say that,"



"3PO & R2 are certainly the most recognizable image from the films," says Anthony Daniels. "They're sort of always facing adventure and loneliness and danger. I think people recognize their relationship as touching on their own relationships with other people: the good and the bad times, the arguing and the affection and the fear."

Daniels says, "but it's like going to a restaurant and ordering chicken and having it be absolutely fantastic. What you didn't have was the beef and it was also terrific. They were both a meal but you just chose one and not the other. And had it been the other way around, people might be saying how they liked another actor's portrayal of 3PO. In fact, my portrayal was all you were offered. You didn't get a free choice but, nevertheless, I appreciate people's compliments.

"You know, I still tease George Lucas about hating my performance as 3PO in *Star Wars*. It wasn't what he had in mind at all. He just didn't like it I'm afraid. He wanted a different character and I came along and did my portrayal. It wasn't the one he wanted but I suppose it worked."

It's not often that a film is so widely embraced by the public as *Star Wars*. There has been a plethora of worldwide merchandising and the series of films have created an entertainment phenomenon equalled by none. With all the popular characters and spaceships, however, one image still is most recognizable — that of C-3PO and R2-D2.

"They are certainly the most recognizable image from the films," Daniels confesses. "You know, you always see the tall one and the short one side by side. They're sort of always facing adventure and loneliness and danger. I think people recognize their relationship as touching on their own relationships with other people: the good and the bad times, the arguing and the affection and the fear. And 3PO has no problem expressing fear! Which I think in some ways people find endearing because we all try to hide it so much.

"I think what I like about 3PO the most," Daniels continues, "is his vulnerability and the fact that he really does need someone to look after him all the time. He's very affectionate and very loyal to his friends almost to the point of self-destruction. I think we all hope for friends like

that. That's not to say that he doesn't have imitating qualities as well. But you can sort of forgive him for those qualities. Those qualities, of course, have nothing to do with me," he says with a laugh. "3PO is nothing like my personality, ask anyone! Occasionally, when I've been doing 3PO for a while, I find myself worrying about things that don't really matter at all. It's rubbish but it is his character getting into me a bit. I get a bit too concerned about things. I noticed that a lot on *Return of the Jedi*."

Although one would think that just about everyone at one time or another has heard of *Star Wars*, there are still a few, as Daniels relates, that don't know anything about the popular space saga.

"Occasionally I meet someone who's never heard of *Star Wars*," Daniels says. "You know, for example, I have a friend who says, 'John, I would like you to meet Anthony. He plays the gold robot C-3PO in *Star Wars*.' And he adds, 'You've seen *Star Wars*, haven't you?' And the guy says, 'No.' 'Have you heard of it?' The guy says, 'No.' Finally, my friend says, 'Anthony, tell him about *Star Wars*.' And I just say, 'It was a very successful space film,' and I leave it at that. But R2 and 3PO most people recognize because they've seen them on a piece of advertising or something. When someone asks me to describe 3PO and R2, I say they're the original odd couple out of Detroit. They really are an archetypal duo: the tall one who is rather elegant and thinks he knows everything and the short, fat, stubby one who gets into trouble. 3PO gets away with the stuff he does because he's prettier! You know, 3PO and R2 are really a robot version of Laurel and Hardy. They're both strange and somewhat stupid. You never know which one is really clever. One of the problems of playing 3PO is the kind of loneliness one feels of being with a portable trashcan. I'm not really working with another actor and there are no sounds coming from R2, so

a conversation between us is somewhat one-sided. All his sounds are put on later and I just have to remember the whole scene. I have a terrible tendency to rewrite things a bit which I suppose is the sign of a bad actor! Sometimes people don't understand the nature of the relationship between R2 and 3PO. It can be funnier than they write it. Sometimes they're a little too careful about it and I make it a little bit sillier.

"One of my favorite things I ever did with R2-D2 was on the TV show *Sesame Street*. He comes up to me sadly and says, 'Beep, beep, beep.' And I say, 'R2, what's the matter?' He says, 'Beep, beep, beep.' 'You're in love?' 'Beep, beep.' 'With whom?' 'Beep, beep.' 'You don't know her name?' 'Well, what's she like?' 'Beep, beep.' 'She's short?' 'Beep, beep, beep.' He then takes me out to meet her and we stand out on the sidewalk and I say, 'But R2, that's a firehydrant!' (Laughter) They keep repeating that little scene on the show. I think it's been on for the last eight years. It was so sweet, though. R2, I think, has certain hormone problems! Both him and 3PO have affections that they have to direct to each other in the nicest possible way."

Before *Star Wars* opened, many people thought it would be a modest little film, not something people would go crazy over. Then the merchandising bonanza hit full force and *Star Wars* was everywhere. This was a surprise but it was also expected should the film be highly successful. What no one foresaw, however, was the film's successful adaptation to radio, which is something Daniels remembers fondly.

"I think one of the most delightful memories was the brilliant scripts written by Brian Daley," he recalls. "He took a 20 minute script from a movie and turned it into 10 hours, which is ingenious! He did an extremely good job. Working with Mark Hamill closely for days was enjoyable as well. He's a very good actor. It was very hard to do 3PO's voice for a lengthy period of time. It's very tiring because he doesn't breathe. You know, robots don't have lungs! It's okay delivering one or two lines at top speed velocity and pace and energy but day after day, hours at a time, it got to be exhausting. It was very rewarding, though. I love radio. I actually do a lot of voice work so it was really right up my street. I was very sorry that we never did *Return of the Jedi* on radio."

In addition to his vocal work in the radio version of *Star Wars*, Daniels has also used the voice of 3PO in other ventures as well, such as *Star Tours* at Disneyland.

"I think *Star Tours* is just fantastic," he exclaims. "I think it's one of the best things we've done since the movies. It keeps *Star Wars* fresh and alive by having something people can still go and see. It's also a wonderful ride. However, it rather shows up some of the other rides there because it is so good. I'm terribly proud to be a part of all that."

"The way we did C-3PO's part was that I laid down a voice track for the 10 minute scene of 3PO talking to R2 about the spaceship. Then they video taped me performing the part just in a pair of jeans and a sweater to see how I moved. Then the animatronics expert copied my movements using hydraulics and working parts inside one of my old suits. They filled up one of my old suits with parts that would make it move like me.

I was very concerned that it should be exactly like the movies and they did an absolutely brilliant job! One of the bits had 3PO looking at the spaceship and then he looked up at the data board and then suddenly he looked down at the audience who was passing by. I was standing there just watching the sequence and he suddenly looked at me and it was the most extraordinary experience! It was like me looking at myself. I was not looking in a mirror or looking at a film but me in real life. It was the first time he's ever looked at me and it was very, very strange. I got the oddest feeling! And then he just carried on looking at the ship and so on. But it was such a terrific experience working with Disney, both



"You know, 3PO's my best friend," Daniels says with a smile, "so I kind of look after him a bit. I want him to have a good time."



the engineers and the people in the park. We had a lot fun."

After having hundreds of millions of people seeing the *Star Wars* projects Daniels has been involved with, he still admits that, even today, most people still don't recognize him or his voice when they meet him in person.

"Sometimes it can be frustrating but I've learned to accept it," he says. "You know, video still keeps the whole thing alive. I'm finding children who weren't even born when we made *Star Wars* becoming aficionados of the whole thing because of video. It still is a very worthwhile story for children."

"I think I would have felt more a part of the *Star Wars* phenomenon," he adds, "if I had played a character where you saw my face like

Luke or Han. I didn't really feel associated that much because I was behind a mask. If you have to spend the whole time explaining to people who you are, it takes some of the thrill out of it."

Recently, however, Daniels attended an event where just about everyone knew who he was. Over 5,000 fans converged on Los Angeles last May to celebrate the 10th anniversary of *Star Wars*. And Daniels was one of the prime attractions of the three day extravaganza.

"When I turned up at the LA airport for the 10th anniversary con, I was very late," Daniels recalls. "They had a limousine waiting for me and we drove to the hotel. When I got there I saw a line of people standing all the way around the building. We drove past them and I was madly trying to find the window opener so I could wave to them. Nobody could see that I was in this beautiful limousine because it had smoked windows! And I couldn't find the button that pushed the windows down! So nobody knew that I arrived in style. But it was very exciting to see all those people standing in line. The great thing about being a star guest is that they always try to get you in secretly. So usually that's the back entrance where the kitchens and the garbage are. You always enter a hotel through this stinking garbage area! It's not really the best way to arrive! You get both ends of those extremes I'm afraid."

"But the 10th anniversary convention was really a delight to do," he continues. "George Lucas was very nervous about talking to the fans because he is so shy. I was telling him, 'There's nothing to be nervous about because everybody here loves you!' The fans were saying, 'We love you, George! Thank you for giving us *Star Wars*,' and so on. And I said, 'Just remember that when you talk to them.' And he sort of took a deep breath and walked on stage. Then at the end of his talk, they all applauded and applauded and applauded! I, in my 3PO costume, went over to George and said, 'I think we should go now, George.' And he didn't take any notice as the audience still applauded. So I said, 'George, we can leave now.' And he still didn't notice. Finally, I said, 'George, get off the stage!' He said, 'But they're still applauding.' I said, 'George, go off the stage while they're still applauding!' And he wouldn't go! (Laughter) He loved the applause so much he wouldn't leave! He loves the fans! I think he was surprised just how much people like his work. I don't think he realized face to face what people think of his movies and I think he was terribly touched by it. The fans really showed him how much they love *Star Wars*."

"I also think that if the fans want George to do more *Star Wars* they should tell him. Because no matter who we are, we all need encouragement in anything we do. So maybe the fans should think about that."

Seeing new *Star Wars* films was certainly one of the major topics of discussion during that memorable weekend. Fans enjoyed talking about what they thought might happen in future films and waited in anticipation for an announcement that there would be a new film about that galaxy far, far away. When and if the *Star Wars* films should continue, George Lucas has said that he will go back to the first trilogy, chapters 1 thru 3, before Luke, Han and Leia were even born. However, continuing throughout all the films will be

the familiar figures of 3PO and R2. If the saga continues, does Daniels feel the old magic can be recaptured?

"I'm quite sure it can," he says without hesitation. "I think that in the second and third films, we slightly began to lose the innocence. I think that once you've shown the direction that perhaps isn't so good you can always go back to the first part and follow it again. I think what is delightful for the audience is a kind of common language that they know this environment in which we make these films. And although you wouldn't have Harrison Ford or the others there, they would still know the kind of problems and dangers that might exist and the kind of adventures that might happen. I think the audience would be delighted by the sort of twists that George would give it. So I don't think there would be any problems but it's a heck of a responsibility for George because I'm sure if he ever continues the films that he wants to make sure they're done right."

If the films continue and should 3PO be in them, are there any changes or additions to the character that Daniels would like to see added?

"I think it would be interesting to see why he's like he is," the actor replies. "Did he get plugged into the wrong socket or what? It's hard for him to be an instigating character. He tends to be somebody that has to follow the action rather than propel it because that is the nature of his character. It would be interesting to find a way in which he had more purpose. In *The Empire Strikes Back*, he really lost any kind of function. In *Jedi*, he got it back with translating for the Ewoks and so forth. I think to have a purpose in a movie is extremely important rather than just a decoration."

"I would like to see 3PO and R2 stay together in any future films," Daniels adds. "That was one thing I was very concerned about in *The Empire Strikes Back*. I discussed it with George after the film was completed and he explained why it had to happen. But he knows they work best together. It's funny to watch a partnership like that. I think that in any future films we would be together because that's the way we work best."

After spending 10 years of his life involved with *Star Wars*, Daniels has many fond memories. But when asked to recall his best memory from the making of each film, the actor has no problem recalling his favorite experiences.

"In *Star Wars*, what I remember most is the scene where myself, Mark Hamill, Alec Guinness and R2 were standing on top of a mountain looking down at Mos Eisley Spaceport. We were actually very high up. I was standing there, dressed as 3PO, and I looked out across the desert and you couldn't see the end, it just went on forever. I felt scared at first because it was so vast and I was so small. I then felt really good about being so small because it meant nothing really mattered. Given the size of the cosmos, I am rather less than a grain of sand and I should not really try to mind things so much. It was one of the few moments of meditation that I've ever experienced. But I did feel an extraordinary sensation standing there looking into nothing. It was a very calming moment. Then, of course, they said 'Action' and we had to do the dialogue and it was back to reality. But it was a rather special moment for me."

"I think the thing I got most out of *The Empire*

Strikes Back was the tremendous affection from Irvin Kershner, the director. He is extremely nice and extremely clever. He and I seemed to get along very well. I like him a lot, he is very good with actors. I think probably he is the best memory I have because he liked 3PO a lot. He told me that he didn't know about 3PO until the first day. Then he got terribly carried away and kept asking 3PO to be in about every scene! He was very warm and supportive. I probably carried his friendship away from that more than anything else."

"The most terrific memory for me on *Return of the Jedi* was seeing Harrison Ford about to be cooked for my lunch," he chuckles. "I laughed so much about that! But I think probably the best memory was just getting the script and turning the pages and thinking, 'Oh, this is so good!' I was so pleased that George had written such a lovely part for 3PO. You know, 3PO's my best friend, so I kind look after him a bit. I want him to have a good time so I was pleased that he had something more to do in *Jedi*."

Very few films have had the international appeal and impact of *Star Wars*. The three films have been a critical and popular success all over the world. Many have tried to pin down the elements that made *Star Wars* so successful. But as Anthony Daniels explains, trying to find the reason for its success is like finding a needle in a haystack.

"I don't think even George knows," he states. "I think he just had this schoolboy image in his head and he decided to do it and everybody loved it. I would have to be him to answer that question and I'm not sure even he can. I think there are intangibles that make it work. I think it would be very hard for George to write down why it worked. You can talk about comic strip appeal and humor and speed but there were a lot of intangibles that went together created by all sorts of people whether they were in tin or fur or rubber or nothing at all. There were a lot of things that could be attributed for its success. The script was also important. It was weird but good. I remember when I first read the script I thought it was rubbish and so did Mark Hamill. As we would go to work we would drive along together and laugh at each other's lines, perhaps in not the kindest way. But I used to tell Mark that at least I

was wearing a mask, none of my friends would know I was saying those things! (Laughter)

"I'll tell you, though, I would do it all over again. In some ways, *Star Wars* has done immensely good things for me. I've made so many, many new friends, especially in America, that I would never have met if not for *Star Wars*. I've been to places that I never would have gone to — all sorts of things. One doesn't know what would've been if *Star Wars* hadn't come along. If I had stayed as a regular actor I probably would have been waiting tables just to get by. So I think it was a good idea that I took the part of 3PO."

Ever since taking on his role in *Star Wars*, Daniels life has changed dramatically. Not only has he been able to appear on the silver screen to entertain millions and millions of theatregoers, he has also been able to take his character from the *Star Wars* films and perform in other related productions as well. Still, Daniels is a modest man. Even his most prized possession, a reminder of his involvement in the *Star Wars* saga, is a simple one, and to some, it may even seem trivial.

"One of my proudest possessions is a beautifully framed and mounted card from the game *Trivial Pursuit*," the actor declares. "And it says, 'Which part did Anthony Daniels play in *Star Wars*?' I have it framed and hanging in my bathroom. I hung it there to amuse my guests. But not only that," Daniels concludes with a grin, "it was the only question I could answer in the entire game!" □

Below: 3PO and R2 from *The Empire Strikes Back*. Above: Daniels and director Richard Marquand discuss the script on the set of *Return of the Jedi*.



W.I.L.

Forget All You Know

A long time ago in a mythical land, an epic adventure took place. An adventure that George Lucas is bringing to the screen Spring, 1988. *Willow* will be premiering across movie screens everywhere next year, however, The Lucasfilm Fan Club has a sneak preview for you now of Lucasfilm's latest big screen adventure.

Willow, based on an original story by George Lucas, follows the exploits of a very unlikely but lovable hero — Willow Ufgood. Willow is a Nelwyn — a race of little people who are mostly farmers and miners. They are part of a very peaceful and primitive community that make their home in the neutral land. It's a community that is filled with love and wonderful family values. But it exists in a world torn apart by war, like the Daikinis — the big people — that are engaged in a fierce conflict between good and evil.

Willow is a little hero with a gigantic mission — a mission that will tie him with several very unlikely allies. Together, they have to fight incredible adversaries — forces of evil that come in all shapes and sizes and one, in particular, that comes in the form of a truly sinister, all-powerful sorceress, Queen Bavmorda.

Willow is an epic adventure that's filled with action and danger. But at its core, *Willow* is a movie with heart. It's about friendship, about caring and fighting for what's right against incredible odds.

Principal photography began on *Willow* April 27, 1987 at Elstree Studios in England — the famous soundstages used to film the *Star Wars* trilogy and *Raiders of the Lost Ark*. Under the able leadership of director Ron Howard (*Splash*, *Cocoon*), the production has been shooting at Elstree in London and in the countryside of Wales and New Zealand. A production of truly epic proportions, many of *Willow*'s scenes required an enormous amount of extras. Some days saw over 500 extras, 225 horses, as well as one day in particular, that required over 225 little people. Many of *Willow*'s elaborate sets have been constructed on the backlot at Elstree including parts of the massive dark and forbidding castle of the evil Queen Bavmorda.

"*Willow* is an adventure story filled with excitement, wonder and danger," says director Ron Howard, "but it is also about very unlikely heroes and their efforts — both successful and unsuccessful — learning to trust themselves, follow their heart and do what they believe is right."

In addition to the talents of director Ron Howard, *Willow* has brought together an impressive group of movie craftsmen. In addition to writing the original story, George Lucas is serving as executive producer on the production. ILM will be handling the complicated special effects for the project.

Producing *Willow* is Nigel Wool who has worked on such films as *Yanks*, *Reds* and *Ishtar*. Also working on *Willow* is a man most *Star Wars* fans will recognize — Joe Johnston. Johnston, who's working as associate producer, served on *Star Wars* in design, model-making and as a storyboard artist. He subsequently went to work for ILM continuing work on the *Star Wars* trilogy and other special effects projects.

Designing the look of *Willow* is production designer Allan Cameron. Cameron has worked on such projects as *The French Lieutenant's Woman*, 1984, *Aliens* & *The Fourth Protocol*. Also helping behind the camera is Director of Photography Adrian Biddle. Biddle's credits include *Aliens* & *The Princess Bride*. Last but certainly not least, the special prosthetic make-up is being designed by Nick Dudman. Dudman entered the film industry as Stuart Freeborn's trainee on *The Empire Strikes Back* where he worked mainly on Yoda. He has subsequently worked on such projects as *Superman II*, *Top Secret*, *Return of the Jedi* & *Legend*.

To bring *Willow* to life in front of the camera, a talented group of actors and actresses have been brought together. Portraying the role of Madmartigan, the handsome but undisciplined Daikini warrior who helps Willow in his search for the kingdom of Tir Asleen, is actor Val Kilmer. With credits such as *Top Secret*, *Real Genius* & *Top Gun*, in which he played Tom "Iceman" Kazansky, Kilmer is an actor much in demand.



Above: Willow's friend Meegosh (David Steinberg), left, and Willow (Warwick Davis) playing the flute. Below left: the evil Queen Bavmorda portrayed by Jean Marsh who wants to destroy the kingdom of Tir Asleen. Below right: Madmartigan portrayed by Val Kilmer who accompanies Willow on his journey.



L.O.W.

, Or Think You Know



Warwick Davis), right, try to comfort an important Daikini child they have found. The child Willow has found killed. Below right: the dashing, adventurous hero on his important mission.



3'4" tall Warwick Davis plays the title role of Willow Ufgood, the Nelwyn chosen to escort a special Daikini baby to the kingdom of Tir Asleen. Davis, who is 17 years old, made his motion picture debut at the age of 11 when he played the role of Wicket the Ewok in *Return of the Jedi*. He subsequently appeared as the character in the TV movies *Caravan of Courage* & *The Battle For Endor*. Warwick also appeared in the George Lucas/Jim Henson film *Labyrinth*.

Joanne Whalley plays the role of Sorsha, daughter of the evil Queen Bavmorda, who ultimately comes to realize that there is an alternative path to tread. Whalley, who was born in England, has had an impressive career in that country appearing in numerous stage and television productions. American audiences saw her in the George C. Scott film *A Christmas Carol*.

Jean Marsh, who rocketed to international fame as the prim housemaid Rose Buck in the TV series *Upstairs, Downstairs*, portrays the evil Queen Bavmorda whose powers are threatened by a young Daikini child. Marsh has had a very impressive and respectable career. She has appeared in numerous films including *Cleopatra*, *Frenzy*, *The Eagle Has Landed* & *Return to Oz*. She has also appeared on the stage regularly and, in fact, came straight from playing Hamlet's mother at the Edinburgh Festival in England to her role in *Willow*.

Gavin O'Herlihy portrays the role of Airk, leader of the Daikini army which strives to overcome Queen Bavmorda's Nockmaar troops. O'Herlihy has appeared in such television shows as *Happy Days* — where he portrayed Ron Howard's older brother Chuck, *The Six Million Dollar Man*, *The Bionic Woman*, *Matt Houston* and many others. His films include *A Wedding*, *Superman III*, *Never Say Never Again* & *Return of the Dirty Dozen*. Gavin has been very busy starring in numerous English television productions as well.

Billy Barty, at 3'9" tall and 62 years of age, possibly the most experienced actor in the film, plays the role of the High Aldwin, the Nelwyn's magician. Barty has been in show business since 1928. His credits include *Gold Diggers of 1933*, *Honeymoon Hotel*, *Day of the Locusts*, *Foul Play*, *Under The Rainbow*, *Legend & Masters of the Universe*. Barty also founded an organization 30 years ago called The Little People of America which has a current membership of over 5,000 and helps in the medical, social and vocational problems of people of short stature.

Willow is being released by Metro-Goldwyn-Mayer whose Chief Executive Officer is Alan Ladd, Jr. *Willow* reunites Ladd and George Lucas, whose collaborative effort began at Twentieth Century Fox with the first *Star Wars*.

"The creative alliance between George Lucas, Ron Howard and MGM is one of the most exciting in this company's history," commented Mr. Ladd. "George and Ron are among the world's most innovative filmmakers, and I am very proud that our mutual interests have brought us together for the making of *Willow*." □

Look for *Willow* presentations with Terry Erdmann at the following Science Fiction and Fantasy conventions:

PORTLAND, OR — Oct. 17-18, 1987: Creation Convention, Red Lion Inn Columbia River;

LOS ANGELES, CA — Oct. 24-25: Creation Convention, Ambassador Hotel;

HONOLULU, HI — Oct. 31-Nov. 1: Creation Convention, Princess Kaiulani Hotel;

SCHAUMBURG, IL (Chicago area) — Nov. 6-8: WindyCon XIV, Hyatt Regency Woodfield;

CAMBRIDGE, MA (Boston area) — Nov. 14-15: The Official *Star Wars* Festival, Marriott Cambridge Hotel;

NEW YORK, NEW YORK — Nov. 27-29: The 17th Annual Creation Thanksgiving Con., Penta Hotel;

NEW YORK, NEW YORK — January 1-3, 1988: The Official *Star Wars* Festival, Penta Hotel.

For information on the above events, please call (213) 662-6382, 10:00 am to 5:00 pm, Pacific time. And watch for more cities and events to be added right up to the May 25th release of *Willow*.

STAR WARS®

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10th ANNIVERSARY CONVENTION!!

A long time ago in a galaxy far, far away a great adventure took place.

It was only ten years ago that the epic space fantasy known as *Star Wars* blasted across movie screens everywhere. Since that time, millions of loyal followers of the Force have spent uncounted dollars to feed their voracious appetites for George Lucas' universe. And still it has not been enough.

On May 23, 24 and 25, 1987 many of these fans gathered together at the Stouffer Concourse Hotel in Los Angeles, California, to celebrate the first decade of the *Star Wars* saga. And it was a three day extravaganza for everyone, attendees and guests alike. The convention, sponsored by Creation Conventions, *Starlog* Magazine and Lucasfilm, got under way at 10 o'clock Saturday morning with a multitude of events and presentations. There was the Lucasfilm room, containing many of the actual miniatures used in the three *Star Wars* films, plus R2-D2 and the Ark of the Covenant from *Raiders of the Lost Ark*. The room always seemed to have a line of enthusiastic people waiting to get in. ILM was well-represented at a seminar on special effects with a number of its talented craftsmen to answer questions on all aspects of their trade. Conceptual artist Ralph McQuarrie was there along with visual effects supervisors Dennis Muren, Bruce Nicholson and, of course, many others.



The founder of the Force, George Lucas, as he appeared before the fans at the *Star Wars* 10th anniversary convention.

Still there was much more.

All manner of other worldly creatures roamed the inner corridors of the hotel. Rebels, Stormtroopers, villains and heroes walked together in peace during this weekend of celebration. Nothing could have deterred these adventurers from happily filling rooms to capacity to see such people as Anthony Daniels, Gary Kurtz, Peter Mayhew and Billy Dee Williams talk and answer questions about their experiences before, during and after their work on the *Star Wars* saga.

And yet there were still others to see and hear.

Three of these others were Sid Ganis, President of Worldwide Marketing at Paramount Pictures, Howard Roffman, Vice President of Licensing at Lucasfilm, and Charles Lippincott, a former head of merchandising at Lucasfilm. They made up a panel on the marketing of *Star Wars*, which detailed what George Lucas and his team did to make people want to go see *Star Wars* before it even opened.

On Monday night the hordes of intergalactic aliens came out in full force. They paraded across the stage, hoping to win the costume contest before Imperial forces came in to break up the party. Simply put, it was a gala event for all.

But the highlight of the weekend took place on Sunday night. It was the first public appearance by George Lucas before his fans.

It took time to assemble the thousands of fans who attended this event in the great hall. Once everyone was in, the crowd murmured with anticipation and some even chanted the name of *Star Wars*.

Comedian Rick Overton opened the evening with about a half-hour stand-up comedy routine on every conceivable science fiction film and television series ever produced in the genre. And the audience roared with laughter.

Now sufficiently drunk on comedy, the fans listened to the host for the show, publisher Kerry O'Quinn, read a number of letters from people who worked on *Star Wars* in some capacity congratulating George on his fine work and the tenth anniversary of his incredible saga. The gem among the letters was from Carrie Fisher. In that letter, she gave her regrets for not being able to attend and also forgave George for giving her some of the craziest hairstyles in the galaxy!

Then all of a sudden, the lights flickered out.

Kerry O'Quinn left the stage to find out what was going on. A few moments later, however, C-3PO and R2-D2 came on stage. C-3PO, as usual, didn't know where they were. When he found out they were in Los Angeles he was quite reasonably filled with dread.

It was at this time that everyone felt a tremor in the Force.

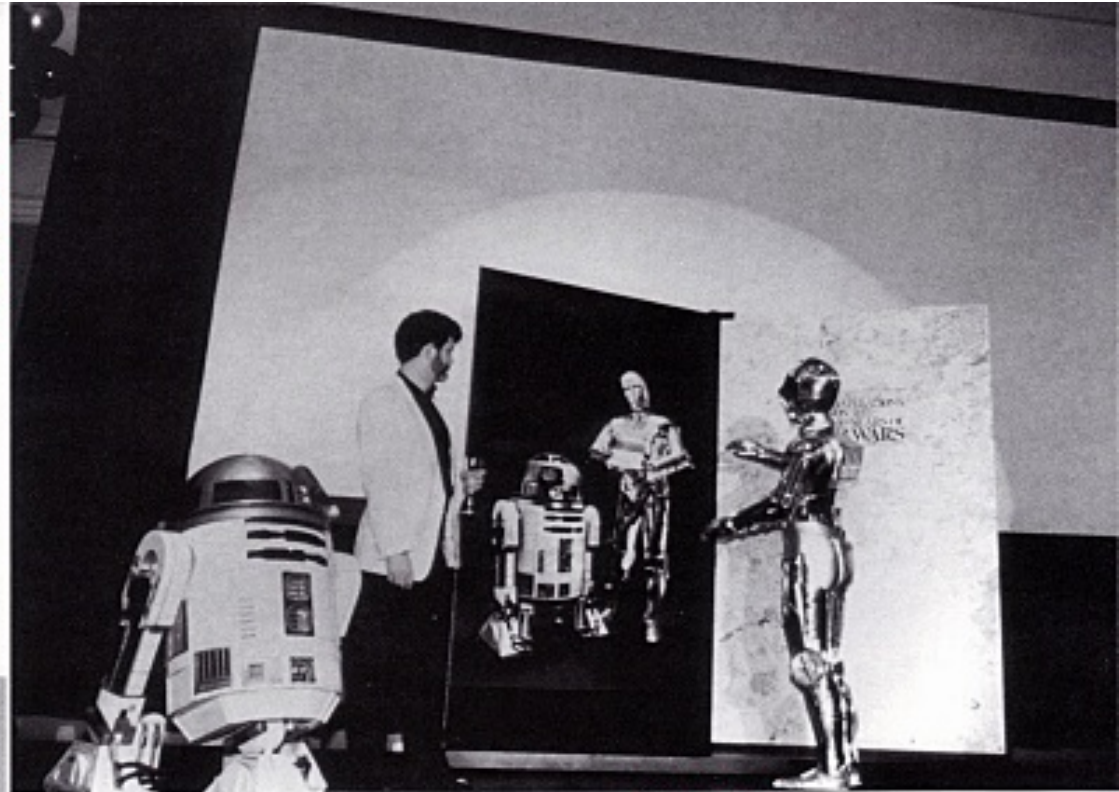
Yes, Darth Vader had crashed the party. The dark side flowed with him as he walked onto the stage and the rebels in the audience fell silent. Vader was upset. He wanted to know why he wasn't invited and also why he was left out of the *Star Tours* ride at Disneyland. But most of all, he wanted to meet the "other" he had heard so much about. The man who controlled all aspects of the Force. A man more powerful than Vader himself.

The moment was at hand. George Lucas walked onto the stage and confronted his evil creation while the crowd stood and cheered! George answered a number of questions for rebel and Imperial forces alike, and when this had come to an end, Darth Vader presented George with his *Star Wars* birthday cake while R2-D2 sang happy birthday.

All in all, the weekend was a great success, and when it came to an end, Rebels could be seen hugging and saying goodbye to Imperial Stormtroopers. It was a 10th anniversary celebration that they would remember for a lifetime!



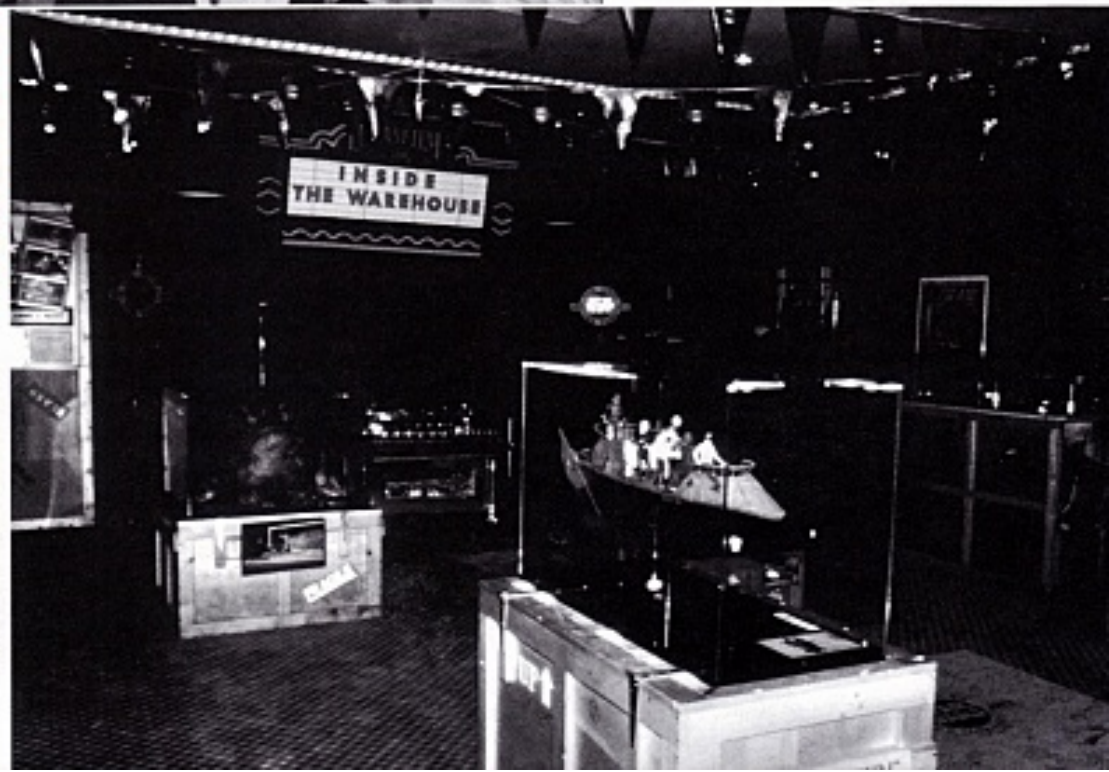
Right: 3PO and R2 present George Lucas with a birthday card signed by thousands of fans that attended the 10th anniversary convention.



Left: One of the highlights of the Sunday night birthday party was the first meeting of *Star Trek* creator Gene Roddenberry and George Lucas.



Right: The Lucasfilm room containing actual miniatures used in the *Star Wars* films as well as the ark from *Raiders of the Lost Ark* and other Lucasfilm memorabilia.



STAR WARS

Ten Year Tribute



When *Star Wars* opened on May 25th, 1977, no one expected to be treated to the greatest cinematic epic of the decade. It was as if stories like the *Iliad* and *The Odyssey* and other ancient myths had been updated for the 20th century.

As soon as the words "A long time

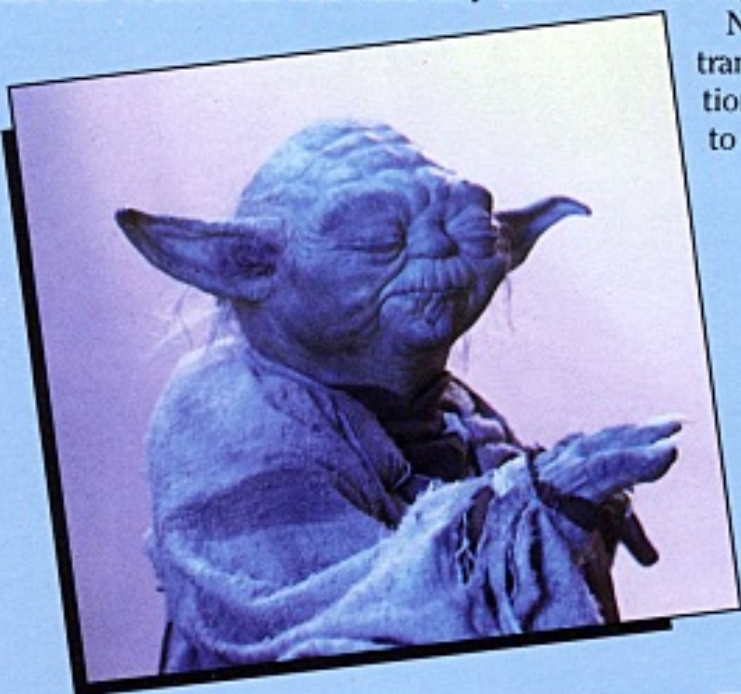
ago in a galaxy far,

far away..." appeared on the movie screen, we were all swept away into another world. It was a world filled with heroic rebels gallivanting through space in an attempt to unseat the evil emperor and bring ruin to his oppressive empire. We were also introduced to the Force which is described by Obi-Wan as "an energy field created by all living things, it surrounds us, it penetrates us, it binds the galaxy together."

The Force can also be thought of as a belief in one's self, a message Lucas felt all young people needed to hear, not as a lecture, but in the form of an entertaining, galactic fairy-tale.

"There's a whole generation growing up without any kind of fairy tales," explains Lucas as to one of the reasons why he made *Star Wars*. "And kids need fairy tales — it's an important thing for society to have for kids."

Now, ten years later, the fairy tale chronicling Luke Skywalker's transition from farm boy to Jedi Knight and his ultimate destruction of the evil emperor is still alive and well for the child in all of us to enjoy.



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INSIDE ILM

The Art of Special Effects



By John S. Davis

Welcome to the first issue of the Lucasfilm Fan Club Magazine. In this regular feature we will be taking a look at special effects and how they are created by the people at ILM (Industrial Light & Magic). However, before we do that, it is important to see how the field of special effects has developed over the years.

But what is a special effect?

According to Danny Lee, an old hand with effects work who worked on such films as *It's a Mad, Mad, Mad, Mad World*, you explain special effects this way:

"Script writers have no limits on their imagination. What we do is make photographable anything they can come up with. All it takes is mechanical ability, a knowledge of hydraulics, pneumatics, electronics, engineering, construction, ballistics, explosives and no acquaintance with the word impossible."

Still, there is a more common definition given by Eustace Lycett, former head of the photographic effects department at Walt Disney.

"A special effect in a motion picture is any technique or device that is used to create an illusion of reality in a situation where it is not possible, economical, or safe to use the real things.

"For example, it is not possible to make a person defy the law of gravity and fly, so we create the illusion of flight. It is not possible to order up natural rain or snow on cue, so we simulate these conditions. It is not economical to transport a company to a distant location if the scene can be successfully simulated by composite photography on the studio lot. It is not economical to build a complete set if most of it can be done with a matte painting. It is not safe to have an actor jump through a plate-glass window, so harmless breakaway resin is used. It is not safe to photograph your leading actor on a ledge forty stories above the street when the scene can be duplicated by trick photography on a studio set with absolute safety."

Now that we know what special effects are, we can split the field into two distinct groups. First, we have mechanical effects. These include such things as explosions and

storms, like the ones created for *Star Trek IV: The Voyage Home*. Then there are optical effects. With these type of effects, we can take a matte painting of a space background and a model of a spaceship and with the use of an optical printer create the illusion of a ship in space.

Special effects, of course, are not new. They existed before the motion picture, in the form of in-the-camera mattes, used by still photographers.

One of the first people to use special effects in film was George Melies, who was at the time a slight-of-hand artist. Yet when he



Above: An example of an optical effect with matte paintings combined with live action and spaceships from *Star Trek IV: The Voyage Home*. Below: an example of a mechanical effect with fake rain and artificial whale shot on the backlot at Paramount Studios on *Star Trek IV*.



saw his first film he knew moving pictures would be a great place to make magic.

His first film, *Escamotage d'une Dame chez Robert-Houdin*, (1896) was not a success by any standards. But it did help him to realize how to go about making visual effects for movies. Melies, though, was not a film pioneer. He was content in recreating stage trick for film and never seriously thought of developing motion pictures as an art form. Still, his work was an important first step in the art of special effects.

For a long time, effects work was done by the film studios themselves. But in the

1950's this started coming to an end. With the Supreme Court ruling that the studios' complete control over film production and presentation was monopolistic, there also came a rise in the independent production company. At that same time, audiences were looking for something different. They had grown tired of the idealistic, candy-coated look movies had been giving them. What they wanted instead were films about real people in real places. Because of this there was little use for effects in film and the studios quickly disbanded their effects departments. By the end of the 1950's almost all effects were done by freelancers.

As a result of this trend toward more realistic movies, few new people entered into the effects field, which created a scarcity of this type of craftsman during the 1960's. Then in 1977, when *Star Wars* was in production, the effects field was back in business again.

Never before had anyone attempted to create over three hundred effects shots for a single film and in less than two years. To accomplish this feat, George Lucas set up his own effects company called Industrial Light & Magic. As a result, a whole new breed of visual magicians came into being. Most of these new effects people were young and had little or no practical experience with special effects. They did, however, have a new tool at their disposal, which would revolutionize the effects industry: the computer. For the first time, spaceships did not have to be moved across the movie screen with the use of stop-motion or single-frame photography. Instead only the camera moved, and with the aid of the computer, shots of X-wing fighters flew smoothly when projected on screen, making these ships seem incredibly real.

John Dykstra was the man responsible for this innovation. He had learned to use a computer to control the movements of a movie camera while working on an experimental project for the Institute of Urban and Regional Development. With the use of his Dykstraflex camera, *Star Wars* became one of the best visual treats in the history of motion pictures and it also ushered in a whole new age of special effects. □

Collections



By Adam Schultz

Finding *Star Wars* items can be like searching for a needle in an asteroid field. There are several reasons for this. After *Return of the Jedi* closed in the movie theaters, *Star Wars* memorabilia began to disappear from store shelves. Since 95% of *Star Wars* items were intended for children, not many items have survived intact and in good condition. Finally, people may not be aware that *Star Wars* collectibles are very valuable and many items may be just gathering dust in attics and closets. All of this leads to *Star Wars* memorabilia being scarcer than ice cream on Tatooine! But if you know where to look, a veritable cornucopia of *Star Wars* merchandise can be found. The following is a list of places to look for *Star Wars* items:

Retail Stores — Though new *Star Wars* items aren't being manufactured, you can still find memorabilia in some stores. Department stores are the most likely places, although smaller shops may have some leftover *Star Wars* merchandise. I have found many rare and discontinued items in stores such as K-Mart. But remember, you'll have to look all over the store, not just in the toy section. About six months ago, I discovered sheets and curtains from *The Empire Strikes Back* in the home furnishings section of a large department store. Because they were leftover items, I got them at a bargain price!

Toy Stores — Again, these stores may still have some leftover items at bargain prices. The larger stores, like Lionel Playworld or Toys R Us, are your best bets. They often stock discontinued items and price them low to sell quickly.

Garage Sales — You can find a garage sale near you almost any weekend and they are good places to look for *Star Wars* memorabilia, particularly at houses that have children. Local newspapers often advertise local garage sales.

Flea Markets & Pawn Shops — I've found everything from ceramics and jewelry to Darth Vader telephones at my local flea market. Pawn shops don't often deal in *Star Wars* merchandise, but I picked up the original Darth Vader and Chewbacca masks for \$15.00 each at a pawn shop! Bargain prices can be found, but watch out for counterfeit items. Check for the Lucasfilm trademark.

Science Fiction Specialty Shops — To locate the stores nearest you, look in your phone book under "Books — new and used." Many of these shops deal mostly in comic books, but nearly all of them will have at least a few *Star Wars* items. Some shops even have a special section for toys, games and other memorabilia. It's possible to find items in perfect condition, complete, and in the box. However, be prepared to pay top prices, especially on scarce merchandise. You can haggle, but most dealers are set on their prices. It's always a good idea to leave your name, address and phone number with the dealer so he can contact you when new *Star Wars* items come in.

Science Fiction Conventions — At every convention, there is a dealers' room. I've been to conventions where the room was as big as a department store with *Star Wars* and SF items in every direction! Every type of item can be found, but prices can be very high. However, there are a few ways to get the best price. First, locate the *Star Wars* items you wish to purchase. If it looks like a good deal, then buy it. But if it's expensive and you don't think it will sell, then wait until the last day of the convention. Dealers are anxious to sell as many items as they can before they leave, so haggling can be very successful. You can learn about upcoming conventions at your local SF specialty store or in science fiction magazines and comic books.

There are a few other ways to locate *Star Wars* items without ever having to leave home. Several years ago, I placed an ad for *Star Wars* merchandise in the *Antique Trader Weekly* and I'm still getting responses! You might consider placing ads in some of the science fiction magazines like *Starlog*. I've also seen ads for memorabilia in the *Comic Book Price Guide*. You could advertise in the classified section of your local newspaper, but you may not get too many replies unless you live in a large city.

If you've discovered other places or ways to find *Star Wars* items, send your suggestions to The Lucasfilm Fan Club. Good luck and happy hunting! □

Tucker

The year is 1945. The place is the Ypsilanti Machine and Tool Company, fashioned from an old barn/auto shop. In this out of the way location, a dream, once locked away in the mind of one man, begins to gain momentum. Preston Tucker (Jeff Bridges) is the man with a dream — a vision to create the car of the future today.

To turn his vision into reality, Tucker enlists the aid of his old friend Abe Karetz (Martin Landau), as a skeptical, fast-talking businessman from New York. Together they set up shop just outside of Chicago in an abandoned military plant, which has been given to them by the War Assets Administration with the stipulation that they raise 15 million dollars and build fifty cars.

With a goal in hand, Tucker begins to build the prototype of his car and several months later unveils it in Chicago. Accolades and headlines follow. The Tucker car is a great success. But not for long.

In his attempt to build the best and safest car on the road, Tucker inadvertently brought down upon himself the wrath of the established car manufacturers. Shortly after the Chicago debut, Tucker is brought up on charges of mail fraud, Security and Exchange Commission violations, and conspiracy. With that, Tucker begins a new fight and his



Jeff Bridges portrays car inventor Preston Tucker. original dream is shattered.

This is the story of Preston Tucker, but more importantly it is a story about the American dream.

"In spite of all the flaws and in spite of everything that may be wrong with this country," says Tucker screenwriter Arnold Schulman, "It's just one hell of a place. There's just nothing like it that exists. It's a place where anybody really can come up with any kind of idea. If it's new and fresh and different, you can do it. You don't have to be a lord, you don't have to be a member of any particular group or class or family. And at one point, it looked like that might be

in jeopardy, and even now, it's not quite as free as it used to be. But you can still make dreams come true. Like the Silicone Valley guys. You know, you sit around and come up with something nobody ever thought of — this little chip. What the hell is a little chip? Sure, go ahead and make it. And it changes the entire world."

At age eight, when his father took the family to a car show, Francis Coppola's fascination with the story of Preston Tucker began. Since that time, and after years of research and brainstorming, Tucker has become a major motion picture starring Jeff Bridges, Joan Allen, and Martin Landau. The film is produced by Lucasfilm, Ltd., directed by Francis Coppola, executive produced by George Lucas and distributed by Paramount Pictures. *Tucker* is a period film complete with the look, the attitudes and the music of the 1940's.

"Tucker was an extraordinary character," states Coppola. "I like him because he feels human. His story is reflective of the hopes and dreams of America during the 1940's after the second World War, when the sky was the limit and we all thought we were going to live in a world of abundance with technological innovation. He was a lovable American visionary with his heart in the right place."

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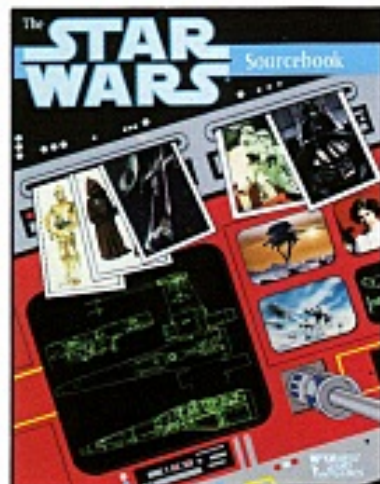
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